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FROM THE EDITOR...

Like dominoes, the issues of a journal knock against one another, the late Fall 1995 issue pushing the Spring 1996 issue, this one, off schedule as well. I apologize for that and hope we will be back on track with the first number of volume 19.

The papers in this issue cover a wide range of topics in children's folklore. The 1995 Newell Prize paper, Sharon Peregrine Johnson's "'The Hare and the Tortoise': Eleven Variations," compares eleven different printed versions of the traditional story, discussing its origins and structure and providing a great deal of comparative analysis regarding various aspects of the stories. Ann Richman Beresin's paper was presented at the 1993 AFS meetings and, after some revisions, is presented here; this study, "'Sui' Generis: Mock Violence in an Urban School Yard," is a valuable addition to the study of play.

As you will read in the "Minutes" of the Children's Folklore Section, in this volume, the Children's Folklore Section and the *Children's Folklore Review* (nee *Children's Folklore Newsletter)* will be marking their twentieth anniversaries in just another year. Simon Bronner has been asked to write up the history of the organization for publication in *CFR*, and we will also prepare a bibliography of all the articles which we have printed over the years. If you have any suggestions about ways in which the organization and its journal might celebrate, please bring them to the Section meeting in Pittsburgh or drop a line to any of the officers or to me.

Hope to see you in Pittsburgh.

C.W. Sullivan III

"The Hare and the Tortoise Race"
Eleven Variations

Sharon Peregrine Johnson

Introduction

This paper compares eleven versions of "The Hare and the Tortoise Race." In these variations a slow, more intelligent creature always beats a fast, overconfident animal through trickery or perseverance. The slower creature wins by the use of deception, or simply because the other contender is so overconfident that he sleeps through the race. The boastful animal needing a lesson in humility is a whale, reedbuck, cat, coyote, wolf, or rabbit; and the slow creature is a sea slug, crab, skunk, tortoise, or hedgehog. The versions discussed in this paper and their shortened titles which I have assigned appear below.

- "How the Turtle Beat the Rabbit" edited by James E. Connolly (Cherokee). Shortened title is "Cherokee Tale."
- "The Little Turtle and the Wolf" by Betty Mae Jumper (Seminole). Shortened title is "Seminole Tale."
- "The Race" edited by Robert A. Roessel, Jr. and Dillon Platero. Shortened title is "Navaho Tale."
- "The Hare and the Tortoise" by Aesop, retold by James Reeves (Greece). Shortened title is "Aesop Tale."
- "Slow Train to Arkansas" by Harold Coulander (United States). Shortened title is "Arkansas Tale."
- "Mr. Rabbit Finds His Match at Last" from Uncle Remus by Joel Chandler Harris (American Negro I). Shortened title is "Uncle Remus Tale."
- "Rabbit and Hedgehog" collected by Richard M. Dorson (American Negro II). Shortened title is "American Hedgehog Tale."
- "The Tortoise and the Reedbuck Run a Race" by W.F.P. Burton (Central Africa). Shortened title is "African Reedbuck Tale."

- "The Hare and the Hedgehog" by Walter de la Mare, similar to Grimm and Grimm version (Germany). Shortened title is "German Hedgehog Tale."

- "The Cat and the Crab" edited by Keigo Seki (Japan I). Shortened title paper is "Japanese Cat Tale."

- "The Whale and the Sea Slug" edited by Keigo Seki (Japan II). Shortened title is "Japanese Whale Tale"

History, Country, and Origins

Atelia Clarkson says that "Stories about races between slow and fast animals are among the oldest tales in the world" (167). Clarkson notes that the earliest analyses of these tales divided them into three principal forms in which the slower animal wins through perseverance or deception. I have added an additional form that occurs in some Native American versions.

- Slower animal wins through perseverance because the other is overly confident and falls asleep (Tale Type 275A, Hare and Tortoise Race: The Sleeping Hare) (Clarkson and Cross 169). Stith Thompson refers to this version using the main Motif K11.3, "Hare and Tortoise race: sleeping hare. In a race between the fast and the slow animal, the fast animal sleeps on the road and allows the slow animal to pass him" (MacDonald 262). The "Aesop Tale" by Reeves is an example of this type. While no one is absolutely sure that a man named Aesop existed 2,000 years ago in Greece, most authorities are certain that Aesop Tales have been handed down for numerous generations (Reeves 12).

- Slower creature hangs onto the tail of the faster animal and claims to have been waiting for his rival at the finish line (Tale Type 275, The Race of the Fox and the Crayfish). It has been reported that there are 23 recorded versions in Japan (Seki 25). The main Motif is K11.2.0.2, "Crab rides Fox's tail" (MacDonald 262). The "Japanese Cat Tale" by Seki is an example of this type.

- Slower animal defeats the fast one by placing relatives or friends along the route. There are two descriptions for Tale Type 1074. One is "Race, the trickster gets others like him to take places in the line of the race. The dupe sees them and thinks the trickster is outrunning him" (Thompson, *Types* 151). The other is "Race Won by Deception: Relative Helpers" (Clarkson 169). The following tales are examples of this type: "Cherokee Tale," "Seminole Tale," "Uncle Remus Tale," "American Hedgehog Tale," "African Reedbuck Tale," "German Hedgehog Tale," and "Japanese Whale Tale."

- Slower animal gets a head start, hides, sneaks back and eats all the prize. The main Motif is K11.5—"Race won by deception: Sham-sick trickster. The trickster feigns lameness and receives a handicap in the race. He then returns and eats up the food which is the prize (MacDonald 262). This is the closest motif for the "Navaho Tale."

Numerous versions of these tale types are found in Africa, Germany, Europe, Japan, United States, Finland, Estonia, Sweden, Russia and other places around the world. The principal Motifs are K11—"Race won by deception," K11.1—"Race won by deception: relative helpers," and K11.3—"Hare and Tortoise race: sleeping hare." The motifs related to the versions selected for this analysis are: K11, K11.1, K11.1.0.3, K11.1.0.5, K11.1.0.7, K11.2—K11.2.0.7, K11.3, K11.5, K22.2.02 (MacDonald 261-263).

The folklorist will try to find the variances and differences between the versions. Some of the key elements of "The Hare and the Tortoise Race" are listed below.

- Animals that run the race (i.e., whale vs. sea slug, hare vs. hedge-hog).

- Trickster's helpers (whether they are friends or relatives, and the number).

- Route and terrain of the race (i.e., the existence of ridges, trees, furrows for hiding).

- Purpose of the race. Usually, it is to teach a lesson to a boasting animal and occasionally to win a prize.

- Interaction during the race between the contestants. In the "Seminole Tale," Little Turtle sings a song to the Wolf.

- Ending. The loser may admit defeat or dies, the lesson is told, or the author writes an added comment of the wisdom. In "Racing a Trickster" from Nigeria (a version that is not discussed in this paper) the race between Frog and Deer ends when the deer falls down from exhaustion and dies (Lankford 238). The "Uncle Remus Tale" ends with Uncle Remus explaining to the Little Boy about cheating. The "Aesop Tale" concludes with "Slow and steady wins the race."

In addition to looking for various differences and similarities between versions, the folklorist will look for indications that the transcriber cleaned up a tale, added moralistic insertions, or inserted too much of her/his own writing style and prose (Clarkson 168). None of the tales seemed to have been guilty of these transgressions. And Clarkson and Cross did not feel that this was a problem in the retelling of "The Hare and the Hedgehog" ("German Hedgehog Tale") by Walter de la Mare. She calls him a "master literary artist who uses the essential plot of the tale type as a framework for retelling" and proceeds to tell the reader of his accomplishments (Clarkson 168). This tale is so common to numerous cultures and has been retold over and over again for such a long time, it is not surprising that there are so many versions. And they all seem to have a lesson for the reader.

This seems to be more obvious in the Native American variants. These tales have a teaching lesson theme as an integral part of the story. In the introduction to the "Cherokee Tale," the author explains that "Indian storytellers often used a tale to instruct on what was considered improper behavior, such as boastfulness" (Connolly). James E. Connolly discusses the significance of the turtle to North American tribes and its relation to creation myths. Some editors and authors are not inclined to discuss these aspects, but instead let the tale speak for itself.

The storyteller of folktales needs to be faithful to the intent and cultural considerations of the version being presented, and keep in mind any numbering considerations, repetitious phrases useful to audience participation, the basic plot, and other important elements. However, unlike the folklorist, there is more latitude to add personal modifications to the tale. Based upon personal experience I have noticed two possible problems with using "The Hare and the Tortoise Race" in a storytelling program.

- Children hearing that the race was won by deception might respond as the little boy did in the "Uncle Remus Tale." The teller could

respond to cheating as Uncle Remus did ("It is catching and one needs to be careful not to catch it.") or incorporate the wisdom of the animal in the telling.

- Tales with a moral at the end are usually not very successful. If a storyteller must end with a moral, then the storyteller should consider the endings in the "Seminole Tale," the "Navaho Tale," the "Uncle Remus Tale," and the "German Hedgehog Tale."

Structural (Plot) Variation

There are some common elements throughout the eleven versions chosen for this paper. The faster animal's annoying behavior and boastful manner cause the slower animal to accept or issue the challenge. In these variants (listed in order of most occurrences first), the race occurs due to the following reasons:

- The slower creature is ridiculed, pestered, or annoyed by the faster animal ("Seminole Tale," "Aesop Tale," "American Hedgehog Tale," and "German Hedgehog Tale").

- One or both animals are boasting and the weaker one wants to teach the faster one a lesson of humility ("Cherokee Tale," "African Reedbuck Tale," and "Japanese Whale Tale").

- The two animals are talking and decide to race ("Arkansas Tale," "Uncle Remus Tale," and "Japanese Cat Tale")

- The faster animal wants the prize for himself ("Navaho Tale").

A race won by deception is the most prominent reason for the victory of the slower animal over the faster. The "Aesop Tale" was the only variant where the slow creature did not win through some form of deception (with or without helpers). The following reasons occurred in the variants discussed in this paper:

- The race is won by deception, relative helpers are placed in locations along the route. In the "Uncle Remus Tale," the wife and three children are helpers; in the "American Hedgehog Tale," Old Lady Hedge's daughter is the helper; in the "African Reedbuck Tale," four turtle brothers are helpers, and in the "German Hedgehog Tale," Hedgehog's wife is the helper.

- The race won by deception: friends are placed in locations along the route. In the "Cherokee Tale," three turtle friends help; in the "Seminole Tale," four turtle friends help; and in the "Arkansas Tale," three terrapin plot together. The "Japanese Whale Tale," does not specify a definite number of friends as helpers; however, three beaches are mentioned in the story.

- The race is won through deception by the "Sham-sick trickster" (MacDonald 262). The trickster feigns lameness and receives a handicap in the race. He then returns and gets the prize (MacDonald 262). In the "Navaho Tale," Brother Skunk gets a headstart, hides, and sneaks back to eat the food.

- The race is won by deception with the slow creature hanging on to faster creature's tale. In the "Japanese Cat Tale," the Crab hangs on to the Cat's tail.

- The race is won by the slower animal because the faster animal is overconfident and falls asleep. In the "Aesop Tale," Tortoise beats Hare because of this reason.

The endings have several commonalties. In all eleven versions the smaller, smarter creature tricks the larger, faster animal. Six out of the eleven tales were teaching tales that contained some moralizing, and comments of wisdom were added at the end of the story ("Cherokee Tale," "Seminole Tale," "Aesop Tale," "Uncle Remus Tale," "African Reedbuck Tale," and "German Hedgehog Tale"). The other variants focused on the race itself ("Navaho Tale," "Arkansas Tale," "American Hedgehog Tale," "Japanese Cat Tale," and "Japanese Whale Tale"). Some of the endings were especially noteworthy.

- In the "Navaho Tale," Coyote is outwitted by Skunk, and Skunk becomes the trickster. Previous stories in *Coyote Stories of the Navaho People* by Roessel and Platero help to explain relationship between Coyote and Skunk.

- In both the "Seminole Tale" and the "African Reedbuck Tale," five turtles are able to beat their adversaries. The authors of these variants mention that together the turtles could not be beaten.

- In the "German Hedgehog Tale," the author notes that the "Hedgehog had the good sense to marry a wife like himself, not a weasel, or a whale" (Clarkson 167).

The plot of this folktale has been broken down into three sections: the challenge, the race, and the ending. Each version has been analyzed according to the appropriate motif for these areas. Motifs came from Stith Thompson's *Motif Index* and Margaret Read MacDonald's *The Storyteller's Sourcebook.* There were no subdivisions indicated from Thompson's Tale-Type Index. Please refer to the following charts for further analysis of the plots and related information on the eleven variants used in this paper: Tabular Analysis of the Variants on pages 12-19, and the Plot Description chart on pages 20-21.

Conclusion

"The Hare and the Tortoise Race" is a prime example of the oral tradition that has been passed down and shared by different cultures through time. Its exact origins are unknown, but there are numerous versions worldwide. In a relatively short period of time, I managed to find more than eleven tales from various cultural groups and countries: Native American groups (Cherokee, Seminole, Navaho), Greece, Southeastern United States, Africa, Germany, and Japan. It is not a complex tale with elaborate schemes and plots, but focuses on a simple theme: the little creature winning over the bigger, more powerful animal. The variants of the tale differ in choice of animals, type of deception, ending remarks, cultural influences, and the transcriber's telling. The selected variants of this tale have similarities previously discussed, but each also has a particular strength or special attribute that makes it stand out in some way (see Plot Description, below).

- "Cherokee Tale." Connolly provides excellent background information on the turtle's significance to the Native American culture. He states that this is an instructional tale intended to teach the lesson that boastfulness is "improper behavior" (Connolly). Turtle teaches Rabbit not to be too boastful.

- "Seminole Tale." Whenever Wolf thinks that he has finished the race and is ready to nap under his favorite tree, he hears Little Turtle singing on the first ridge "your bones will be quivering and the flies will be buzzing and buzzing around you." Each time he hears this he

gets up and runs the race again. He runs the race three times and collapses under his favorite tree, unable to move. The last song the rabbit sings is "I told you I was little and can't run fast, but I can outsmart you." All the turtles leave the wolf alone, "lying beneath the big tree, with the flies buzzing and buzzing around him" (Jumper). The repetitious phrases could be used for participatory storytelling.

- "Navaho Tale." This is a good example of the Navaho Coyote Trickster tale. The ending is exceptionally good. Coyote begs for food and gets exactly what he planned on leaving Skunk—a few bones.

- "Aesop Tale." This is the most familiar variant and the only version in which Tortoise (or slower creature) does not use deception to beat the Hare. The Hare simply is so overconfident that he takes a nap and oversleeps. It contains the well-known phrase "Slow and steady wins the race" (Reeves 73).

- "Arkansas Tale." This is a good version with slight southern Arkansas dialect throughout the story.

- "Uncle Remus Tale." In this version by Joel Chandler Harris, the reader is presented with a very heavy southern dialect. It is a little difficult to decipher. However, this is the only one where there are any human characters, Uncle Remus tells the story to the little boy. At the end the little boy says that "Tarrypin" cheated and Uncle Remus gives him a word of caution in response.

- "American Hedgehog Tale." This is one of the shorter versions, but it is a good feminist version. While the other tales have male characters as the leads, this one has Old Lady Hedge racing and beating Rabbit.

- "African Reedbuck Tale." The ending is especially good in this variant. It says "though they were easy to overcome singly, when they all worked together they were hard to beat" (Burton 98).

- "German Hedgehog Tale. " The bet is a bottle of Brandy. The wife helps her husband win the race. This tale has a good ending: the

hedgehog "had the good sense to marry a wife like himself, and a not a weasel, or a wombat, or a whale" (Clarkson 167).

- "Japanese Cat Tale." This is a short version that has the Crab hanging onto the tail of the cat. There are twenty-three recorded versions of this tale (Seki 25). This could be useful for a program on cats.

- "Japanese Whale Tale." Seki provides information on international versions of this tale in the beginning and a little history. This version could be useful for the storyteller or librarian living in Florida or near coastal waters.

Locating different variants of a folktale can enable the storyteller and librarian to customize their programs to a specific theme or audience. While some audiences might be better able to handle the easier version, such as the "Aesop Tale," an older group would enjoy a more complicated program containing the "Seminole Tale" or the "Navaho Tale." If one were doing the "Navaho Tale," other Coyote tales could be told during the program.

Other audience considerations are sex of group, location, or setting. For instance, a performer doing a program for a Girl Scout group might use the "American Hedgehog Tale," the "German Hedgehog Tale," or the "Uncle Remus Tale." The storyteller who prefers to do participatory storytelling might tell the "Seminole Tale" because of its repetitious singing phrases. Another person might decide to do a program on Native American tales and choose the "Cherokee Tale," the "Seminole Tale," or the "Navaho Tale." The storyteller looking for versions relevant to Florida could select the "Seminole Tale," the "Japanese Cat Tale," or the "Japanese Whale Tale." And for the person wanting the most traditional version with no deception, there is the "Aesop Tale."

This kind of analysis and collection of variants can be very useful for the folklorist and storyteller. It will help them enrich their knowledge of literature and provide more material for future programs.

University of South Florida

TALE TYPE 275A: HARE AND TORTOISE RACE: THE SLEEPING HARE
TALE TYPE 1074: RACE WON BY DECEPTION: RELATIVE HELPERS
TALE TYPE 1074: RACE

Motifs from Stith Thompson's *Motif Index* and Margaret Read MacDonald's *The Storyteller's Sourcebook*
(A Tabular Analysis of Eleven Major Variants)
Principal Motifs: Kll-22.2 Contests won by deception

"HOW THE TURTLE BEAT THE RABBIT" CHEROKEE (from *Why The Possums Tale is Bare & Other North American Indian Nature Tales* by James E. Connolly) "Cherokee Tale" 1074: Race Won by Deception	"THE LITTLE TURTLE AND THE WOLF" SEMINOLE (from *Legends of the Seminoles* by Betty Mae Jumper) "Seminole Tale" 1074: Race won by Deception	"THE RACE" NAVAHO (from *Coyote Stories of the Navaho People* by Robert A. Roessel, Jr. & Dillon Platero) "Navaho Tale" 1074: Race Won by Deception
The Challenge		
J2353.1 Turtle and Rabbit boast of their speed and decide to run a race to settle the argument. Turtle wants to teach Rabbit a lesson in humility.	K11 [No boasting. Wolf pesters Little Turtle until he agrees to a race. Little Turtle wants to teach Wolf a lesson.]	K11 [No boasting. Brother Coyote and Brother Skunk tricked and killed Big Jack Rabbit, the mice, and the prairie dogs. Brother Coyote wants the meat for himself so challenges Skunk to a race.]

The Race

Z71.1	Turtle Plots with three friends for deception	Z71.2	Four Hills. Little Turtle plots with four turtle friends for deception		
Z71.2	Four Ridges				
K11	Race. Turtle Trickster gets turtle friend on the first 3 ridges. Turtle waits On the 4th	K11	Race. Little Turtle is Given headstart on first ridge. He posts a friend on each of the 4 ridges	K11.5	Race to the big rock and headstart, posts a back: won by deception. Brother Skunk gets a headstart, and the race Skunk hides, waits till Coyote is past him, returns to camp
	Rabbit is deceived and thinks Turtle is outrunning him		Wolf is deceived and thinks Little Turtle is outrunning him. When he arrives on the 4th ridge, he cannot find Little Turtle and goes back to sleep under his tree.		
		Z71.1	Wolf races Little Turtle 3 times.		
K11	Turtle beats Rabbit	K11	Little Turtle Beats Wolf. Wolf collapses under his tree, unable to move	K11.5	Brother Skunk's trick works.

The Ending

	That is how Turtle taught Rabbit not to be boastful.	Z71.3	Takes Five turtles to win race. Together they could not be beaten	Brother Skunk gets the food and Brother Coyote some bones.

TALE TYPE 275A: HARE AND TORTOISE RACE: THE SLEEPING HARE
TALE TYPE 1074: RACE WON BY DECEPTION: RELATIVE HELPERS
TALE TYPE 1074: RACE

Motifs from Stith Thompson's *Motif Index* and Margaret Read MacDonald's *The Storyteller's Sourcebook* (A Tabular Analysis of Eleven Major Variants) Principal Motifs: K11—22.2 Contests won by deception

"THE HARE AND THE TORTOISE"
GREECE
(from *Fables from Aesop* retold by James Reeves)

"Aesop Tale"
275: A Hare and Tortoise Race

B120ff Wise animals. Turtle's mother.

KI1.3 [No boasting. Hare annoys Tortoise until he agrees to a race.]

"SLOW TRAIN TO ARKANSAS"
UNITED STATES
(from *Terrapin's Pot of Sense* by Harold Coulander)

"Arkansas Tale"
1074: Race

The Challenge

K11 [No boasting. Terrapin and Hare are talking. Terrapin challenges Hare to a race.]

"MR. RABBIT FINDS HIS MATCH AT LAST"
AMERICAN NEGRO 1
(from *Uncle Remus* by Joel Chandler Harris)

"Uncle Remus Tale" 1074: Race Won by Deception

[Uncle Remus tells little boy about Brer Rabbit and Brer Tarrypin.]

K11 [No boasting. Tarrypin and Hare are talking. Tarrypin challenges Hare to a race.]

The Race

K11.3 Hare and Tortoise race: sleeping hare. In a race between the fast and the slow animal, the fast animal sleeps on the road and allows the slow animal to pass him.

Z71.1 Three Terrapin plot against Hare.

K11 Race won by deception.

K11.1.0.5 Terrapin defeats Hare. The Hare runs back and forth. Terrapin is posted at both ends and one in the middle. Hare runs 6 miles (3 one way).

K11.1 Tarrypin plots with family for deception. Relative helpers are his wife and three children.

K22.2.0.2 Tarrypin defeats Brer Rabbit. Tarrypin's family takes places in the line of the race. Brer Rabbit sees them and thinks Brer Tarrypin is outrunning him.

K11.3 Tortoise beats Hare.

Kll Terrapin beats Hare.

K22.2.0.2 Tarrypin beats Brer Rabbit And wins the money.

The Ending

B120ff Slow and steady wins the race.

Hare admits defeat.

J1370ff Uncle Remus comments on cheating.

TALE TYPE 275A: HARE AND TORTOISE RACE: THE SLEEPING HARE
TALE TYPE 1074: RACE WON BY DECEPTION: RELATIVE HELPERS
TALE TYPE 1074: RACE

Motifs from Stith Thompson's *Motif Index* and Margaret Read MacDonald's *The Storyteller's Sourcebook* (A Tabular Analysis of Eleven Major Variants) Principal Motifs: KII-22.2 Contests won by deception

"RABBIT & HEDGEHOG" AMERICAN NEGRO II (from *American Negro Folktales* collected by Richard M. Dorson)	"THE TORTOISE AND THE REEDBUCK RUN A RACE" CENTRAL AFRICA (from *The Magic Drum* by W.F.P. Burton)	"THE HARE AND THE HEDGEHOG" GERMANY Similar to version by Grimm and Grimm (from *Told Again* by Walter de la Mare)
"American Hedgehog Tale" 1074: Race Won by Deception	"African Reedbuck Tale" 1074: Race won by Deception	"German Hedgehog Tale" 1074: Race Won by Deception
	The Challenge	
K11.1 [No boasting. Rabbit makes fun of Hedge's babies. Old Lady Hedge is angry. To even up things Rabbit and Old Lady Hedge decide to race.]	J2353.1 Reedbuck boasts of his speed and Tortoise laughs at him. Reedbuck challenges Tortoise to a race.	K11.1 [No boasting. Hare ridicules Hedgehog because of his short legs. Hedgehog challenges Hare to a race.]

The Race

K11.1 Old Lady Hedge plots with daughter for deception.

K11.1 Race won by deception: relative helpers. Old Lady Hedge and her daughter outwit Rabbit. The daughter is at one end and the mother at the other.

Rabbit is deceived and runs race twice.

K11.1 Tortoise plots with brothers for deception.

Z71.2 Four turtle brothers

K11.1.0.7 Tortoise defeats Reedbuck with the help of his brothers who are placed in the line of the 20 mile race.

K11.1 Hedgehog plots with wife for deception.

Kll.l.0.3 Hedgehog and wife defeat Hare. One is placed at each end of the furrow. Hare is deceived.

Z71.1 Hare runs race 3 times before giving up.

K11.1 Old Lady Hedge beats Rabbit.

K11.1 Tortoise beats Reedbuck.

K11.1.0.3 Hedgehog beats Hare. Hedgehog wins bottle of brandy.

The Ending

Rabbit admits defeat.

Z71.3 Takes Five Turtles to win race. Together they could not be beaten.

B120ff Wise animals. Hedgehog had the good sense to marry a wife like himself, not a weasel, or a whale.

TALE TYPE 275A: HARE AND TORTOISE RACE: THE SLEEPING HARE
TALE TYPE 1074: RACE WON BY DECEPTION: RELATIVE HELPERS
TALE TYPE 1074: RACE

Motifs from Stith Thompson's *Motif Index* and Margaret Read MacDonald's *The Storyteller's Sourcebook* (A Tabular Analysis of Eleven Major Variants) Principal Motifs: KII-22.2 Contests won by deception

"THE CAT AND THE CRAB" JAPAN I (from *Folktales of Japan* Edited by Keigo Seki, #10) "Japanese Cat Tale" 275: The Race of the Fox and the Crayfish	"THE WHALE AND THE SEA SLUG" JAPAN II (from *Folktales of Japan* Edited by Keigo Seki, #9) "Japanese Whale Tale" 1074: Race
The Challenge	
K11.2 [No boasting. Cat and Crab decide to have a race.]	J2353.1 Whale brags that "There is no greater animal than I." The Sea Slug laughs and the Whale challenges him to a race.

The Race

K11.2 Crab hangs on to Cat's tail and wins.

K11.2.0.1 - .2.0.7 Race won by deception: clinging to tail. Cat is deceived.

K11.2 Cat nears finish line, turns around to look for Crab. Crab lets go of Cat's tail and crosses finish line first.

K11.2 Crab beats Cat.

K11 Sea Slug plots with friends for deception.

K11 Race won by deception. Sea Slug gets friends to help him beat Whale in a race. A Sea Slug is sent to every nearby beach. When Whale arrives Sea Slug is always there first.

Z71.1 Whale and Sea Slug agree to swim to three different beaches.

K11 Sea Slug beats Whale.

The Ending

K11 Whale admits defeat.

PLOT DESCRIPTION

Shortened Title	Plot
"Cherokee Tale"	Turtle and Rabbit boast of their speed and decide to race. Turtle wants to teach Rabbit a lesson in humility. He gets three turtle friends to take places in the line of the race on the first three separate ridges. Turtle is on the last ridge. Rabbit is deceived and loses the race.
"Seminole Tale"	Little Turtle and Wolf decide to race. Little Turtle wants to teach Wolf a lesson. Turtle gets his four friends to take places in the line of the race on four separate hills. Wolf runs race three times, finally collapses, and Turtle wins.
"Navajo Tale"	Coyote and Skunk are waiting for the mice and rabbit to cook. Coyote gets greedy and challenges Skunk to a race. Skunk gets a head start, hides, waits for Coyote to go past, and slips back to the fire. He takes the meat and goes up to the mesa. In the end Coyote only gets a few bones.
"Aesop Tale"	In a race between the fast and the slow animal, the fast animal sleeps on the road and allows the slow animal to pass him. Rabbit sleeps and Tortoise wins the race.
"Arkansas Tale"	Terrapin defeats Hare. Three Terrapin plot against Hare. Terrapin gets others like him to take places in the line of the race (one at the beginning, one at the end and in the middle). The Hare sees them and thinks Terrapin is outrunning him.
"Uncle Remus Tale"	Uncle Remus tells story to little boy. Brer Tarrypin tricks Brer Rabbit. He wins race by deception, wife and three children take places in the line of the race. Brer Rabbit sees them and thinks Brer Tarrypin is outrunning him. Brer Tarrypin beats Brer Rabbit and wins the money.

"American Hedgehog Tale"	Rabbit makes fun of the hedgehog babies. Old Lady Hedge is angry and to even up things Rabbit and Old Lady Hedge decide to race. Old Lady Hedge and her daughter outwit Rabbit, one is at the beginning and the other at the other end. Rabbit runs race twice before admitting defeat.
"African Reedbuck Tale"	Tortoise laughs at Reedbuck Tolue's boasting. Reedbuck challenges him to a race. Tortoise defeats Reedbuck by placing his four brothers in the line of the race. Reedbuck is deceived and Tortoise wins.
"German Hedgehog Tale"	Rabbit ridicules Hedgehog. Hedgehog challenges Rabbit to a race. Hedgehog places himself at beginning of furrow and wife at end. Hare is deceived and races three times before giving up. Hedgehog wins bottle of brandy.
"Japanese Cat Tale"	Cat and Crab decide to a race. Crab wins by hitching a ride on Cat' s tail. When Cat nears the finish line, Crab lets go of Cat' s tail and crosses the finish line first.
"Japanese Whale Tale"	Whale boasts and Sea Slug challenges Whale to a race. Sea Slug gets friends to go to every beach. When Whale arrives, they repeat the same expression. Whale thinks they are all the same Sea Slug, and after swimming to three beaches admits defeat.

CHARACTER AND SPECIAL FEATURES ANALYSIS

Title & Characters	Special Noteworthy Features
"Cherokee Tale" Turtle Rabbit 3 Turtle friends	James E. Connolly has provided background information on turtles and their significance to the Native American culture. Ends with moral: And that is how the turtle taught Rabbit not to be too boastful.
"Seminole Tale" Little Turtle Wolf 4 Turtle friends	Little Turtle sings songs during the race. There is more vocal interaction in this version. Songs can be used as means to encourage audience participation. Wolf runs race three times. Last song is "I told you I was little and can't run fast, but I can outsmart you." Note together they could win.
"Navaho Tale" Brother Skunk Brother Coyote	Brother Skunk has just helped Brother Coyote catch the meat, and cook it. He knows better than to trust Coyote. So he comes up with a plan of his own. More interaction between characters.
"Aesop Tale" Tortoise Hare	Some comments by other animals. Mother's advice mentioned in the beginning and repeated at the end. "Slow and steady wins the race."
"Arkansas Tale" Terrapin Hare 2 Turtle friends	More interaction at each part of the race between Hare and the substitutes. Hare runs back and forth before he gives up.

"Uncle Remus Tale" Uncle Remus, Little Boy, Brer Tarrypin, Wife, & 3 children Brer Rabbit	Good indication of southern dialect. Uncle Remus tells Little Boy the story. Addresses the cheating issue in the ending. When I have told the Native American version, the children mention that turtle cheated. Uncle Remus warns the little boy to watch out for cheaters.
"American Hedgehog Tale" Old Lady Hedge Rabbit Lady Hedge's daughter	Very short version. Old Lady Hedge decides to teach Rabbit a lesson. A feminist version. Rabbit runs race two times before admitting defeat.
"African Reedbuck Tale" Tortoise, Reedbuck, Tortoise's 4 brothers	Race is from village to village with a separate brother stationed at each. Reedbuck is fooled. Good ending: working together Tortoise and his brothers are unbeatable.
"German Hedgehog Tale" Hedgehog, Hare, Hedgehog's wife	Hare makes fun of Hedgehog's short legs. Hedgehog bets a bottle of Brandy. The wife helps him win the race. Good ending-the hedgehog "had the good sense to marry a wife like himself, and not a weasel, or a wombat, or a whale!"
"Japanese Cat Tale" Crab Cat	Short tale. Indication of history: appears in Aesop, known in Europe, Africa, and in the Negro and Indian traditions of America. Supposedly 23 versions have been recorded in Japan. This could be useful for a program with a cat theme.
"Japanese Whale Tale" Sea Slug Whale Sea Slug Friends	Author gives information on international versions of this tale in the beginning. Appropriate for the storyteller living near coastal areas, like Florida. Whale swims to three beaches before admitting defeat.

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"Sui" Generis: Mock Violence in an Urban School Yard

Ann Richman Beresin

During a year's field work in an urban working class, racially integrated, public elementary school yard in Pennsylvania, a type of popular children's game emerged that had been underreported in the folk play literature. Mock violent games, among both boys and girls, appeared as hitting, pushing and slamming games, ranging in violence from the overt, although playful, to the covert. The non-violent violent handball game of "Suicide" will be examined in detail in this paper, and it will be argued that the hybridity of the game reflects its paradoxical status as mixt genre and unique cultural marker.

The genre of mock violent games includes a range of other classic folk game genres: wrestling games, tagging games, and handball games. One could argue, given the emotional charge of mock violent play, that any game from any genre could become mock violent. Genre here is, as Ben-Amos phrased it, a "conceptual category of communication, not classification" (1976). With this in mind, if we extend Sutton-Smith's notion of play fighting as custom and stylized communication, (1973, 1980), we can then examine the larger tensions in the play fighting and seek to understand its mixed messages within the school context. It will be argued that mock violent games, here seen as hybrid forms of varying complexity, need to be examined not only in terms of their mixed history, but in their overlapping physical locations.

Games of the body, with the exception of clapping, tagging, and stepping games, have been virtually ignored in the cannons of American children's folklore (Bronner, 1988; Knapp and Knapp, 1976; Newell, 1963; Jones and Lomax Hawes, 1972), and their absence reflects both a romanticism in many children's lore collections, and the limitations of orally-based field recording. This fieldwork was performed in the full 1991-1992 school year and involved extensive videotaping of children's spontaneous play in the recess school yard, and the presentation of these videotapes back to the participants for their native commentary. One hundred and four third, fourth, and fifth grade boys and girls were observed, audiotaped, and videotaped during recess. Forty-seven children served as native experts, including Tim, Paulo, Wahid and their friends.

Mock Violent Games as a Genre

First it seems wise to clarify what we mean by "mock" violent games. The animal play literature of Aldis (1975) and Bertrand (1976), and the rough-and-tumble literature of Blurton-Jones, and also Pellegrini, and Boulton and P.K. Smith have made the case for mock violence being clearly distinct from real violent action (Blurton-Jones, 1976; Pellegrini, 1987, 1988, 1989; Boulton and P.K. Smith, 1989; Hartup and Laursen, in press). In general when animals or humans are playing mock violently, the actors stay together after the bout is over, and as Goffman and Kendon have noted, the face is visible and in the mode of presentation (Goffman, 1963, 1967; Kendon, 1990). In real violence, eye contact is brief, if at all; one actor retreats, and the participants separate. This is not to say that real bruises do not occur over mock violent play, but as my own observations have confirmed, the two are, in general, distinct and distinguishable. As Gregory Bateson framed it, "the nip connotes the bite, but not what the bite connotes" (Bateson, 1955). The distinction is necessary as adult perceptions of violence have been utilized for the control of children's play and the elimination of recess periods at this school in the 1990-1991, and 1992-1993 school years.

Hybrid Forms

A case will be made for the examination of mock violent games as constituting its own momentary hybrid genre. Two games that I will mention by way of introduction are "The Fighting Game" and "Slap Boxing." In this way we can begin to tease apart what is meant by hybridity and point out its utility in game analysis.

"The Fighting Game" is a popular wrestling game, performed in a square of nine boxes, and the object for each of the two facing opponents is to push the other out of the square. Among some players at the school, when one person's foot was pushed outside the box, the other had won the round. Among others, especially third graders, you were still considered in the game as long as you hopped on one foot even if you were pushed "out." There is a simple hybridity here, but it is merely in the form. Although many wrestling forms use squares or rings as marked spaces, here the one place for the game was a space marked by nine boxes, and acknowledged by the children as created but not used for ball bouncing. The nine square ball box became synonymous with "The Fighting Game," and when "The Fighting Game" was asked about in indoor interview settings, inevitably a pretend nine square box was drawn.

Another example of a simple mixed form is visible in the game "Slap Boxing" where two players face each other and attempt to slap each other's face, while dancing like boxers, and often moving from one location to another. The first to slap or tap the face of the opponent five times is the winner. This was a favorite on line and in the hallways, and on the stairs, in transitional times and places. It was "tag" and it was "boxing." And like "The Fighting Game" it was confrontational, but playful, a mix of specific genres now forming a relatively new form, at least in this context.

So far these examples merely show the extension of what Gary Allen Fine called Newell's Paradox, where William Wells Newell noted that children were both conservative and inventive with their games, and may reflect the lively slipperiness of performance centered folklore collection in general. Abraham's "The Complex Relations of Simple Forms," in Ben-Amos's text *Folklore Genres* suggests that play forms are perhaps the most slippery in the range between what he called "conversational" and "fictive" genres (Abrahams, 1976). One might also wonder if people are more playful with their genres than earlier cannons would have us believe.

But the most interesting and significant use of the hybrid image is in the study of mixed genres that indeed are two different languages, as Bakhtin has suggested, two different stories being told in the same game, simultaneously (Bakhtin, 1981). It is here that we turn to the puzzle of Suicide.

"Sui"

Sui, or Suicide, is a handball game, most beloved by fourth and fifth grade European American and African American boys in this one school. The object is to throw a tennis ball hard at the wall, and have it return and intentionally touch a player. If someone is touched by the ball, or if the ball is caught one handed as a fly ball, the touched must run to the designated wall or base and shout "Sui." If you do not, or do not get there fast enough, you are at risk of "beaning," or intentional slamming with the ball. As Tim, one sixth grader, told me during the first week of school, if you're collecting games, "you gotta have Sui." At the core of the discussion will be where the "suicide" is in a game that does not refer to any version of stylized death. Its mix of dramas within the game's form point to the utility of the examination of hybridity wherever pieces are missing from the tale.

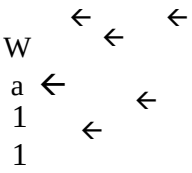
Details of Sui include the shouting of "Relay" or "No Relay" where, if the touched person is far from the one with the ball, the ball may be relayed to another player who can then bean him. I was told you were not allowed to play "Sui" in gym, "cause you'd get suspended," yet the occasional bruises and hollers of "Suicide" were far less violent than the blood shed over

territory in basketball or over turn taking in any other traditional game form when the bell rang. If one was hit by the ball three times, also known as having been "threed," one was to submit to the punishment of "the tunnel" where hitting was overt, although the players all mentioned that doing the tunnel was not done at school. Sui was clearly the most popular boy's game next to basketball and football, and mentioning Sui to any third through sixth grader was like mentioning a favorite dish from the old country to a group of expatriates. "Sui, Sui, we know Sui." "I'm the best at Suicide."

There is a mystique to Sui, even to the adults who do not allow it in gym, in part due to the intentionality of trying to bean, or bruise someone, and in part, due to the power of the name. The child experts, male and female, were unable to explain the meaning of the game title, although one fifth grader offered that it is called that because if you play, "'you're Suicide." It was typically played by fourth and fifth grade boys in a secluded alley way, between the school buildings. Its simpler cousin Wall Ball, a straight ball bouncing game led by individuals was often found on the perpendicular wall, in the public space of the school yard. Joe, a fifth grader, said Wall Ball is "like the same thing, but you just don't, just don't hit nobody in Wall Ball." The fifth graders, clearly the experts in the handball variations, noted that the younger children played Wall Ball, and that Sui was for the older ones. Paulo, a fifth grader said, "our class, all of us made up all the games."

Video Example: Suicide, May 11, 1992

Alley courtyard between buildings. 5 players, mostly fifth and fourth grade boys.

Diagram	Time	Action	Voice
	10:33:27		
	10:33:31	**B drops ball (it touched him, so he runs back to touch wall)**	

10:33:36	A picks up ball	
10:33:41	A throws it at wall	
10:31:47	C catches it/throws it at wall	
10:33:54	Fumbles, D throws it at wall,	
10:34:03	B catches it/throws it at wall	
10:34:06	E catches it	
10:34: 11	E throws it at wall	
10:34: 17	B catches it. Throws it at wall	
10:34:21	E catches it	
10:34:26	**Caught as fly ball,**	
	boy goes to touch wall	
10:34:25	**T catches it and throws it high**	
10:34:32	**E catches it as fly ball.**	
	T tries to hide behind other boy sneaks to wall	
10:34:36		"Bean Him!"
	Throws it at T misses him hits wall	
10:34:38	T runs to wall	
		"Sui!"
10:34:49	Throws it hard to get C Hits him	slam

10:34:54	D throws it at wall E
10:34:56	goes after it, changes direction Returns to go get ball
10:35:13	Camera follows little guy running out side door through alley way, out to main yard. Camera follows him and films perpendicular game of Wall Ball

w ← ←←
a ←
1 ←
1

10:35:16	Ball is thrown high by one boy standing in front near wall, the crowd that is catching is out of view
10:35:20	Boy who catches it in the crowd comes to first boy's place
10:35:26	**Boy stays there, throws again** (no one has caught ball directly)
10:36:33	Boy throws again

When a group of fifth grade boys watched the first part of this clip in a small interview setting, the videotape was turned on and there was immediate laughter.

(--- Laughter, laughter, laughter!
--- Shhh.)

---	Hey, there go Big Joe, ya'll see Big Joe?
-	No
---	Look at Big Joe.
---	There's Brian, there's Brian
-	There go Brian.
ARB	Is this Sui?
-	Yeah
---	This all Sui.
---	See Wahid missed the ball, see him running for the base?
ARB	Yeah
--	Now he got the ball
----	There go Brian, he gonna throw it at him.
ARB	Where' s the base?
---	See?
---	The base is the wall, you gotta call "Suicide"
-	You gotta say "Sui"
---	See he ran to it after he touched the ball?
-	See Brian didn't touch the wall yet so he can still get hit.
---	See Brian didn't touch the wall yet so he can still get hit. - That's what I'm sayin'
----	You hit it and you ran. Oh me? I hit it?
---	You dropped it.
----	Where am I ?
---	You ain't on there; it's only Michael, Wahid, Paulo and Brian.
-	Yeah
---	(giggles.)

For the third graders who were watchers of Sui, but never participants, their game was the simpler Wall Ball, with its simple authoritarian individual turn taking. One is up front and bouncing the ball off the wall, and someone in the group catches it, and then it is their turn up front. This is in direct contrast with Sui's shifting format of the one with the ball having power in the back, and the one up in front, at risk of multiple negative attention from those in the back.

This is not unlike the visible formats of third versus fifth grade classroom behavior in this one school, suggesting that Sui is in itself a parody of identification with adult authority, or perhaps of classroom participation itself. Although the "it" role is usually ambivalent, according to Gump and Sutton-Smith, here the "it" role is consistently negative (Gump and Sutton-Smith, 1971). No one brags about being it, or being hit in Suicide. The parallel drama in the classroom is also the ambivalence of being called on, or being

"it," having the classroom's eyes on you, especially if you are a fifth grade working class boy in this rather restrictive school. Here too, the power of peers to make you squirm or come to your aid is in a relayed, indirect form, from the back.

Bourdieu and Passerson argue that symbolic violence is typically reflective of institutional violence (1990), and one could argue that the drama of mock violent play in Suicide is a direct reflection of the constructed emotional violence in the fifth grade classrooms. Turner in his marvelously entitled: *From Ritual to Theatre: The Human Seriousness of Play*, wrote of symbolic ritual as the expression of conflict (Turner, 1982). The drama of the game, I would argue, is such a symbolic ritual in this rather restrictive authoritarian place, where the last minutes of recess were called "the worst part of school." This is not unlike the parallelisms found in game forms and in cultural communication patterns, such as Farrer's study of the Mescalaro Apache tag, or studies of house and meals which can be said to be symbolically related to an entire ethos (Farrer, 1976).

"Sui" as Historically Hybrid

The puzzle of the name of Sui lends support to its being a game of indirect symbolic violence, yet the acceptance of such an explanation for the mock violent drama does not explain the name itself. It is here that the possibilities of historical hybridization enter.

Handball's history, according to Tylor dates back to the fourteenth century where it was "particularly suited to soldiers shut up in castle yards" (Tylor 69). Although handball variations, including Wall Ball and Step Ball, which were also found at the school, were readily found in Ferretti's and also Dargan and Zeitlin's collections of urban play, no mention was made in any collection of such a mock violent version as Sui (Ferretti, 1975; Dargan and Zeitlin, 1990).

In Brewster's 1953 text *American Non-Singing Games*, there is listed another Sui, S-o-o-e-y, the only other Sui I found in print. In "S-o-o-e-y," a stick and can game, one player is excluded and does not have his own can and all run to a designated base and yell "Sooey" very loudly and return and see who is the one excluded and left can-less. Referred to as an Eastern European game of "Sau Ball" or literally "Pig Ball," the initial drama had something to do with a farmer and a lost pig. The school is located in an area with a large Eastern European immigrant population, with Polish immigrants being perhaps the largest white ethnic group in the school.

But like the two simple examples of The Fighting Game and Slap Boxing, questions of the game's origin are interesting but tell us little of the

current meanings of the "S-u-i-cide." It points to the significance of utilizing both the theoretical tool of historical hybridity and its Bakhtinian cousin reversal, along side the magnifying lens of physical contextual reflection. In a sense the fact that the children called it both "Sui" and "Suicide" marked its double status as a mixed genre, a "double voiced" form that is both ball game and a death drama, school yard game and institutional game.

"Sui" Generis?

In conclusion, we need to examine to what extent hybrid genres are, like mock violent games, Sui Generis, at least for the analytical moment, for the communications systems of the children and the teachers are in a dynamic unique to the context. Secondly, since the connection of games to similar genres, and an examination of their uniqueness is necessary if comparative work is to be possible, it requires us to play our own hybrid game of layered emic conceptual analysis and etic conceptual reevaluation. It can be said that the paradox that performance centered hybrid study has stumbled upon is the uniqueness of things generic.

And lastly, the categorization of games layed out by the Opies, in *Children's Games in Street and Playground*, or by Caillois, in *Man, Play and Games*, must be challenged by each context, as we have shown, for mock violent games are one and many genres simultaneously. Many game collections simply avoid classification and return to the nineteenth-century alphabetized dictionary form initiated by Lady Gomme, or choose to organize by region, or whimsey, or both, in Schwartzman's classic, aptly named: *Transformations: The Anthropology of Children* 's *Play*. The hybrid genre thus not only teases us into examining the mixed messages within the place of study, a most useful pointer in understanding tension filled contexts, but also invites us to examine the messages encoded in our own sport of genre boxing.

University of Pennsylvania

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Children's Folklore Section
1995 Annual Meeting

The 1995 Children's Folklore Section meeting was called to order by President Margaret MacDonald at 6:35 PM, Friday, 13 October 1995. Fifteen members were present. The minutes of the 1994 meeting were approved.

On behalf of the 1994-95 Aesop Prize Committee, Ruth Stotter announced that out of 121 books submitted, this year's prize was awarded to *Fair is Fair: World Folktales of Justice,* by Sharon Creaden.

The Aesop Accolade List consisted of the following books: *Duppy Talk: West Indian Tales of Mystery and Magic,* by Gerald Hausman, illustrated by Cheryl Taylor; *Why Alligator Hates Dog: A Cajun Folktale,* told by J.J. Renaux, illustrated by Donnie Lee Green; *Coyote and the Winnowing Birds,* based on a story told by Eugene Sekaquaptewa, translated and edited by Emory Sekaquaptewa and Barbara Pepper, and illustrated by Hopi Children of the HotevillaBacavi Community School; *The Gifts of Wali Dad: A Tale of India and Pakistan,* retold by Aaron Shepard, pictures by Daniel San Souci; *Giants: Stories from Around the World,* retold by Paul Robert Walker, illustrated by Paul Bernardin; and *When the World Ended! How Hummingbird Got Fire/How People Were Made: Rumsien Ohlone Stories,* told by Linda Yamane.

Members present approved the Committee's nominations for the Aesop Prize and for the Accolade List.

Ruth also raised the issue of a possible conflict of interest if a sitting member of the Aesop Committee should submit a book entry for the Aesop Prize. It was moved, seconded, and passed that the only books not eligible for the Aesop Prize are those written by sitting Committee members. If a Committee member wishes to submit his or her own book for the prize, that member will resign from the Committee.

Margaret MacDonald reported on the Section's Executive Committee meeting held earlier that day. On behalf of that Committee, Margaret moved that the Aesop Prize Committee consist of four members. The person serving in his or her fourth year would perform the duties on Coordinator of the Aesop Award Medallions. Further, the Executive Committee proposed that Carole Carpenter serve as the initial Medal Coordinator. Ruth Stotter would be Committee chair. Priscilla Ord (holding a three-year term) and Sean Galvin (holding a two-year term) would also be members. Section members present

seconded, discussed, and approved these arrangements on a trial-run basis, requesting the so-constituted Committee to report at next year's Section meeting on the efficacy of these Committee roles and terms. Margaret then directed the Committee to send out announcement letters to A ward! Accolade winners within one week following the ongoing AFS meetings and letters to the winners' publishers within two weeks. She also directed the Committee to include the words "AFS Children's Folklore Section" on the Accolade Medallion.

Regarding the Newell Prize, Margaret moved changing the wording of the Prize's call for submissions to restrict entries to studies of the folklore *of* children. This change would exclude papers that studied material that children have learned from adults.

Margaret also announced that Brian Sutton-Smith had been named the Section's newest recipient of the Lifetime Achievement A ward. The A ward will be publicly announced and the medal presented to Brian at the AFS Business Meeting on Saturday.

President-Elect Libby Tucker reminded those present of the Section-sponsored forum "Ethical and Methodological Issues in Children's Folklore Fieldwork, scheduled for 8: 15 AM on Saturday. Participants are: Libby Tucker (chair), Judith Haut, Amanda Dargan, Edith Fowke, and Gary Alan Fine (discussant).

Libby then reported on the Nominating Committee's proposed slate of officers and committee chairs: Linda Morley, President-Elect, and Carole Carpenter, Chair of the Nominating Committee. Members present approved the slate. Libby also reported that Edith Fowke will serve with Carole on the Nominating Committee.

CFR Editor Chip Sullivan reminded those present of East Carolina University's continuing financial support for the *Review*, a generous $2000.00 for the 1995-96 academic year. The Section remains very grateful. Chip also reminded those present that the current *Review* volume is number 18; thus the Section's twentieth year anniversary is quickly approaching. In response to Chip's call, Simon Bronner agreed to write a history of the Section for a twentieth-century volume. Chip reported that the journal's circulation remains about the same as last year's and announced that he will pursue various promotional possibilities to expand the number of subscribers. He also reminded those present that the Section continues to pay the *Review's* Associate Editor, Laurie Evans, a $200.00/year honorarium.

Margaret advised those present of the 1995 publication of the Section-sponsored volume, *Children's Folklore: A Source Book*, edited by Brian Sutton-Smith, Thomas W. Johnson, and Felicia R. McMahon. Garland Publishing is offering a 40% discount on the book for classroom use.

Margaret then turned over the chair of the meeting to incoming President, Libby Tucker. Libby began by thanking Margaret for her work as Section President during the 1994-1995 academic year.

Libby then raised the question of the topic for the Section-sponsored panel at the 1996 AFS meetings. On behalf of the Folk Narrative Section, Bill Ellis reported on that Section's interest in the adaptation/exploitation of folk narrative by the media and asked if the Children's Folklore Section would be interested in developing a related panel on the adaptation/exploitation of folk narrative (e.g., Coyote stories) for children. Gary Alan Fine suggested tailoring the panel's topic to the overall theme of the 1996 meetings. Simon Bronner proposed the topic of "Interdisciplinary Approaches to Children's Folklore" and suggested that the Section issue invitations to participate to scholars in non-folklore disciplines. Jay Mechling reminded those present of the usefulness of the Folklore Internet and the AFS Newsletter in soliciting involvement in the 1996 and future Section-sponsored panels and forums.

The meeting was adjourned at 7:30 PM.

Respectfully submitted,
Danielle M. Roemer
Secretary-Treasurer

Notes and Announcements

The Children's Folklore Section of the American Folklore Society annually offers the W. W. Newell Prize (which includes a cash award) for the best undergraduate or graduate student essay on a topic in children's folklore. Students must submit their own papers, and published papers are eligible. Instructors are asked to encourage students with eligible papers to enter the competition.

Papers must be typed, double-spaced, and on white paper. On the first page include the author's name, academic address, home address, and telephone numbers. Deadline for each year's competition is March 1st.

Submit papers or write for additional information:
Margaret MacDonald, 11507 NE 104th Street, Kirkland, WA 98033.

The H. W. Wilson Company announces the release of the *Seventh Book of Junior Authors and Illustrators* which contains, in A-to-Z format, 235 autobiographical and biographical sketches of authors and illustrators prominent in children's and young adult's publishing since the release of the *Sixth Book of Junior Authors and Illustrators* (1989). For information or to request a review copy, phone Barbara Ottervik, H.W. Wilson Manager, Advertising and Promotion, 800-367-6770, ext. 2313.

Folk Arts workshops, concerts, recordings, and apprenticeships come to life in the 1996 Augusta catalog now available from the Augusta Heritage Center of Davis & Elkins College. This free annual publication gives detailed descriptions of Augusta's year-round activities as well as the popular Heritage Arts Summer Workshops. To obtain a free copy of the catalog call 304-637-1209 or write the Augusta Heritage Center, Davis & Elkins College, 100 Campus Drive, Elkins, WV 26241.

The 4th Annual Kids' Entertainment Seminar will be held at the Marriott Marquis in New York City, 28-29 June 1996. For information, phone 1-212-462-3944, fax 212-399-3287, or e-mail kes96@aol.com.

The Old Songs Festival of Traditional Music & Dance will be held at the Altamont Fairgrounds in Altamont, NY, 20 miles west of Albany. The festival features traditional songs and music, storytelling, participatory dancing, crafts, and food. For additional information, write Old Songs Inc., PO Box 399, Guilderland, NY 12084 or phone 518-765-2815.

The *Children* 's *Folklore Review* is available only to members of the Children's Folklore Section of the American Folklore Society. To become a member, send $10.00 yearly dues ($15.00 for non-US members) to Danielle Roemer, Literature and Language, Northern Kentucky University, Highland Heights, KY 41099-1500. Please make checks. payable to "AFS Children's Folklore Section."

CFR requests manuscripts that are prepared using laser printed text or letter quality text. We request that authors using typewriters or dot-matrix printers have their manuscripts redone and a laser printed copy made. This will enable us to scan the copy, thereby eliminating rekeying the manuscript.

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C. W. Sullivan III, Editor
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